

MEND YOUR SPEECH  
A LITTLE, LEST IT  
MAY MAR YOUR  
FORTUNES.

—SHAKESPEARE, *King Lear*

LESSON NINE









A NEW SELF-TEACHING COURSE IN  
**PRACTICAL ENGLISH**  
*and Effective Speech*

COMPRISING  
VOCABULARY DEVELOPMENT, GRAMMAR,  
PRONUNCIATION, ENUNCIATION,  
AND THE FUNDAMENTAL PRINCIPLES  
OF EFFECTIVE ORAL  
EXPRESSION

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LESSON NINE

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PRINTED IN U. S. A.

1933, 1935, 1936

THE BETTER-SPEECH INSTITUTE OF AMERICA

CHICAGO



# PRACTICAL ENGLISH AND EFFECTIVE SPEECH

## LESSON NINE

### GRAMMAR

**H**AVE you ever heard anyone say, "I feel *badly*"? Of course you have, because almost everyone seems to have the mistaken idea that "I feel *bad*" is awkward and inelegant. In order to understand why "I feel *bad*" is correct, we must understand the difference between *adjectives* and *adverbs*.

### ADJECTIVES AND ADVERBS

As you recall, an adjective can modify either a noun or a pronoun; whereas an adverb modifies a verb, an adjective, or another adverb. The following chart of a sentence will enable you to fix these facts in mind. As you study the plan, remember that the subject and the object must always be nouns or other parts of speech used as nouns.

#### THE SENTENCE PLAN

| <i>Subject</i> | <i>Verb</i> | <i>Object</i> |
|----------------|-------------|---------------|
| Adjective      | Adverb      | Adjective     |
| Adverb         | Adverb      | Adverb        |

#### *Two Positions of the Adjective*

Few of us have any difficulty in identifying an adjective when it is close to the noun it modifies. In each of the four sentences at the top of Page 4, the adjective immediately precedes the noun it modifies.

1. A *large* boulder blocked the way.
2. I have typed a *long, complicated* report.
3. Helen has *beautiful brown* eyes.
4. *Three small, defenseless* children were bitten by the *ferocious little* dog.

Adjectives are not always close to the noun they modify, however. If we change the first sentence in the preceding list to, "The boulder was *large*," *large* is still an adjective modifying the noun *boulder*, but it is now separated from the noun by the verb *was*. In such constructions the adjective is said to be a *predicate adjective*, because it is in the predicate. *Was* is of course part of the verb *be*, which has eight forms (*be, am, is, are, was, were, being, been*). These forms of *be* are the verbs most likely to separate an adjective from a noun, although there are other verbs that may do so.

The two positions of the adjective, then, are: (1) preceding the noun; (2) following the verb in the predicate.

### **Two Positions of the Adverb**

As we stated at the beginning of the lesson, an adverb may modify a verb, an adjective, or another adverb. Ordinarily the adverb tells one of three things: *how, when, or where*. The adverb, like the adjective, may be found in either of two positions: (1) it may follow a verb immediately; (2) it may precede a verb, an adjective, or another adverb.

In the two sentences below, the adverbs follow verbs:

1. He went *quickly*.
2. He felt *awkwardly about*.

In the first sentence, the subject is *he*, and the verb is *went*. We ask *how* he went. The answer is *quickly*. *Quickly*, therefore, is an adverb modifying the verb *went*.

In the second example, the subject of the sentence is *he*, and the verb is *felt*. *How* did he feel? The answer is *awkwardly*. Therefore *awkwardly* is an adverb modifying the verb *felt*. *Where* did



he feel? The answer is *about*. *About* is also an adverb, because it modifies the verb *felt*, answering the question *where*.

Notice that *quickly* and *awkwardly* end in *ly*, as do many other adverbs. Originally *ly* was *like*, so that *quickly* was *quicklike*, and *awkwardly* was *awkwardlike*. If you ever hear the expressions *quicklike* and *slowlike*, you will recognize them as survivals of former usage. Of course they are not considered good usage today.

The two sentences above illustrate adverbs which follow verbs. Occasionally we find an adverb preceding a verb, as the adverb *immediately* does in the following sentence: "He *immediately* reported the incident."

Let us now consider adverbs in another position—preceding adjectives and other adverbs—as illustrated in the following sentences:

1. A *very* large dog threatened us.
2. The bell rang *unusually* long.

In the first sentence, the simple subject is *dog*. *Dog*, being a noun, can be modified only by an adjective, which in this sentence is *large*. But we want to know *how* large the dog is. Is it *rather* large, or *unusually* large, or *very* large? It is *very* large. If *very* modifies the adjective *large*, *very* must be an adverb, since adjectives can be modified only by adverbs.

In the second example, the subject is *bell*, and the verb is *rang*. *How* did the bell ring? The answer is *unusually* long. The adverb *long*, of course, modifies the verb *rang*. The adverb *unusually* modifies the adverb *long*, telling us *how* long.

Keep in mind that an adverb always modifies a verb, an adjective, or another adverb.

## THE FIVE SENSES RULE

Now that we have refreshed our memories regarding adjectives and adverbs, let us consider the following important rule: *Verbs of the five senses* (look, sound, smell, taste, and feel) *are followed*

by adjectives unless they mean action. This rule applies also to a few other verbs, including *stand, seem, appear, become, grow, and prove*.

In the sentences below, the verbs do not denote action; therefore they are followed by adjectives. Notice that in each instance you can substitute some part of the verb *be* (*be, am, is, are, was, were, being, been*) for the verb. Whenever you can do this, use an adjective; otherwise use an adverb.

### ADJECTIVES

1. She looks *slow*. (*is* slow)
2. The music sounds *sweet*. (*is* sweet)
3. The roses smell *sweet*. (*are* sweet)
4. I feel *calm*. (*am* calm)
5. He appeared *amiable*. (*was* amiable)
6. The gelatine grew *firm*. (*was* firm)
7. He proved *willing*. (*was* willing)
8. The men stood *quiet*. (*were* quiet)

The words *slow, sweet, calm, amiable, firm, willing, and quiet* in the sentences above are simply predicate adjectives; they clearly modify the noun or the pronoun in each instance.

Now compare the sentences below with those you have just considered. Notice that here each verb means action.

### ADVERBS

1. She looked up *slowly* from her work.
2. The music sounds *sweetly* over the water.
3. The baby smells the rose *sweetly*.
4. The surgeon *calmly* felt the injured ankle.
5. He *amiably* appeared in response to the applause.
6. The fungus grows *firmly* on the tree.
7. He proved his assertions *willingly*.
8. The man stood *quietly* at her side.

In these sentences, *slowly, sweetly, calmly, amiably, firmly, willingly, and quietly* are unmistakably adverbs. None of them

has anything to do with a noun or a pronoun—but each of them tells something very definite about the verb. Notice that every one of these adverbs answers the question *how*.

### ADJECTIVES AND ADVERBS WITH THE SAME FORM

Some adjectives and adverbs have the same form, so that you must determine how they are used before you can tell whether they are adjectives or adverbs. If you will familiarize yourself with the following list of words that may be used either as adjectives or as adverbs, you will minimize your confusion regarding them.

|        |       |       |          |
|--------|-------|-------|----------|
| best   | early | just  | sharp    |
| better | fair  | late  | short    |
| bright | far   | long  | slow     |
| cheap  | fast  | loud  | soft     |
| clean  | full  | low   | straight |
| close  | hard  | near  | well     |
| deep   | high  | quick | wide     |
| direct | ill   | right | wrong    |

Now let us study a few examples showing some of these words used first as adjectives and then as adverbs:

1. This is the *best* cake made.
2. She writes the *best* of the three.
3. The Twentieth Century Limited is a *fast* train.
4. He ran *fast* to catch the Twentieth Century.
5. We had some *hard* candy.
6. He works very *hard*.

In the first sentence *best* is an adjective modifying the noun *cake*. In the second sentence *best* is an adverb modifying the verb *writes*; it answers the question *how*. In the third sentence *fast* is an adjective that tells something about the noun *train*, but in the fourth sentence it is an adverb modifying the verb *ran* and answering the question *how*. In the fifth sentence *hard* is an adjective describing the noun *candy*; in the sixth it is an adverb modifying the verb *works*.



**Bad—Badly**

Having considered the differences between adjectives and adverbs, and studied the rule of the five senses, let us return to the question of why “I feel *badly*” is incorrect. The answer is simply that *feel* is a verb of the five senses, and in this sentence it does not mean action. According to the rule, therefore, we must use an adjective, not an adverb. *Bad* describes the pronoun *I*, not the verb *feel*.

You will have no difficulty with *bad* and *badly* if you will apply the rule of the five senses; namely, use the adjective *bad* unless the verb denotes action. Study the following sentences, and see how easy it is to tell whether the adjective or the adverb is required:

**NO ACTION***Bad* (adjective)

1. I feel very *bad* about it.
2. This faded spot looks *bad*.
3. Your cough sounds *bad*.
4. The medicine tastes *bad*.
5. The meat smelled *bad*.

**ACTION***Badly* (adverb)

1. She sang *badly*.
2. Green fades *badly*.
3. The child behaved *badly*.
4. He tore his sweater *badly*.
5. I hurt my arm *badly*.

Remember that *bad* used in the sense of *ill* or *unwell* is correct. “You look *bad*,” “He feels *bad*,” and all similar constructions are correct. Persons who mistakenly use *badly* in such sentences are saying that the looking and the feeling are being done in an inefficient manner. That is obviously ridiculous.

The use of *badly* for *very much* is not good English. The expression “I wanted it *badly*” should be changed to “I wanted it *very much*.”

**Good—Well**

*Good* and *well* are two other words that often cause confusion. *Good* is an adjective, while *well* is an adverb except when it refers to health. Study the five sentences at the top of Page 9.

1. This is *good* cake.
2. The patient is nearly *well*.
3. He looks *well*.
4. He sings *well*.
5. This candy tastes *good*.

1. *Good*, in the first sentence, is an adjective modifying the noun *cake*.

2. In this sentence, *well* refers to health, and is therefore a predicate adjective modifying the noun *patient*.

3. Again *well* refers to health. In this sentence it is a predicate adjective modifying *he*. Notice that *look*, a verb of the five senses, does not here denote action.

4. In the fourth sentence *well* is used as an adverb, modifying the verb *sings*. The adverb answers the question *how*.

5. *Good*, which is always an adjective, is here used in the predicate to modify the noun *candy*. *Tastes*, a verb of the five senses, does not here denote action; hence it must be followed by an adjective.

*Good* is incorrectly used as an adverb in such sentences as, "He doesn't sing very *good*," which should be changed to read, "He doesn't sing very *well*." Remember that *good* is always an adjective—never an adverb.

The expression "I don't feel very *good*" is incorrect merely because usage has established "I don't feel very *well*" as correct.

## Less—Fewer

*Fewer* refers to things that can be counted. *Less* refers to bulk. The following examples illustrate the correct use of both words:

1. I called no *fewer* than ten times.
  2. I should prefer *less* praise and *fewer* duties.
  3. One person *fewer* will not matter.
  4. My recipe requires *less* sugar and *fewer* eggs than yours.
1. In this sentence we can count *times*; therefore we use *fewer*.
  2. In the second sentence we cannot count *praise*; therefore we

use *less*. We can count *duties*, and consequently we use *fewer*.

3. We can count *persons*, and therefore *fewer* is correct in this sentence.

4. In the fourth sentence we cannot count *sugar*; therefore we must use *less*. We can count *eggs*, and therefore we use *fewer*.

### Real—Really—Very

The three words *real*, *really*, and *very* will not trouble you if you bear in mind the following facts:

*Real* is an adjective meaning *genuine*.

*Really* is an adverb meaning *actually*.

*Very* is almost always an adverb meaning *exceedingly*.

We often hear such expressions as, "I am *real* glad he is back." Could we substitute the definition for *real*, and say, "I am *genuine* glad he is back"? No, certainly not. Therefore we cannot use *real*. But we could substitute *actually* or *exceedingly*—the definitions for *really* and *very*; therefore, "I am *really* glad he is back," and, "I am *very* glad he is back," are both correct, although of course they have different meanings.

The grammatical explanation for the use of *really* or *very* in the sentence above is that *glad* is an adjective, and cannot be modified by another adjective. The question, "*How* glad?" must be answered with an adverb; consequently we cannot use *real* or *genuine*, both of which are adjectives. But we can use *very* or *exceedingly*, both of which are adverbs.

### To—Too—Two

Here we have three homonyms—that is, three words of identical pronunciation but different meanings. If these three small words bother you, try to fix the following statements in your mind:

*To* is a preposition.

*Too* is an adverb.

*Two* is a number (adjective).



*To*, the preposition, always indicates direction, as illustrated in the following sentences:

1. Send the bill *to* me.
2. Please write *to* Charles.
3. I am going *to* Chicago.

*Too*, the adverb, always answers the question *how*, as illustrated in the following sentences:

1. You are *too* good.
2. It is *too* late.
3. You have given me *too* much.

*Two* is the numeral. Have you ever noticed that *twain* and *twins*—two other words meaning *two*—also begin with *tw*? Perhaps that will help you to remember that *t-w-o* is the spelling of the number that follows *one*.

The points regarding adjectives and adverbs which you have just considered are extremely important. They cover a group of errors made by many adults. Be sure you are thoroughly familiar with every rule and its application as presented in this lesson; otherwise Lesson Ten, which will complete your study of adverbs, will be of little value to you.

## ELIMINATION OF SPEECH FAULTS

A number of American speech faults that might be considered under the subject of adverbs are discussed in this section. You should have no difficulty in understanding why these expressions are undesirable.

### *Speech Faults*

#### DON'T SAY

1. *Kinda* or *sorta*
2. *Anyplace*, *everyplace*, *noplace*,  
or *someplace*
3. *Rarely ever* or *seldom ever*
4. *Generally always* or *usually  
always*

#### SAY INSTEAD

- Rather* or *somewhat*  
*Anywhere*, *everywhere*, *nowhere*,  
or *somewhere*  
*Rarely* or *seldom*  
*Almost always* or *usually*

**1. Kinda or sorta.** Using *kinda* (or *kind of*) and *sorta* (or *sort of*) for *rather* or *somewhat* is slovenly and provincial. Instead of, "It is *kinda* warm today," say, "It is *rather* warm today." Instead of, "I am *sort of* tired," say, "I am *somewhat* tired," or, "I am *rather* tired." *Kind* and *sort* are correctly used in such sentences as, "Do you like this *kind* of candy?" and, "That *sort* of work will not do." Notice that here *kind* and *sort* are nouns.

**2. Anyplace, everyplace, noplac, or someplace.** Never use *place* for *where* in such expressions as "Let's go *someplace*," and, "I have looked *everyplace* for it." Say, "Let's go *somewhere*," and, "I have looked *everywhere* for it." *Place* means a definite location; it is correctly used in such sentences as, "Every *place* [two words] in the theater was taken," and, "No *place* [two words] is too remote to reach by airplane."—Be careful not to add an *s* to the words *anywhere*, *everywhere*, *nowhere*, and *somewhere*.

**3. Rarely ever or seldom ever.** *Rarely* and *seldom* should not be used with *ever*. *Ever* means *always*; *rarely* and *seldom* mean "almost never." To use two such words in the same sentence is as incongruous as the query of the small boy who asked, "Do you always wear black dresses sometimes?" Say, "I *rarely* eat candy," not, "I *rarely ever* eat candy."—The expression *seldom if ever* is correct. It means "seldom if at all." The expression "seldom or ever" is meaningless.

**4. Generally always or usually always.** Here again, if you pause to think about the meanings of *generally*, *usually*, and *always*, you will see that "generally always" and "usually always" are both contradictory. Say *almost always* or *usually*. Don't make the mistake, however, of using *generally* to mean *usually*. *Generally* means "in general"; it is correctly used in such sentences as, "The theory of evolution is now *generally* accepted," and, "It is *generally* conceded that war should be abolished."

## ENUNCIATION

One of the simplest sounds to pronounce, yet one constantly mispronounced, is long *u*. Everyone can say *ewe*, which is the sound of long *u*; nevertheless, there are a number of words containing this sound which many persons pronounce like the *oo* in *moon*. Instead of *tune*, they say "tōon"; for *tulip*, they say "tōolip," and for *news* (nūz) they say "nōoz."

Read the following words aloud, and be sure to give the long *u* sound in every instance.

### Enunciation Exercise 9-A

|           |           |         |
|-----------|-----------|---------|
| furious   | resume    | curious |
| culinary  | attitude  | Tuesday |
| tune      | duplicate | suit    |
| institute | tulip     | due     |
| tutor     | student   | steward |
| numerous  | durable   | avenue  |
| duke      | stupid    | new     |

Notice how substituting the *ōō* sound for the long *u* may change the meaning of the word, as illustrated by the lists below. Read the words across, as, *mute—moot*.

|        |       |
|--------|-------|
| mute   | moot  |
| hue    | who   |
| used   | oozed |
| beauty | booty |
| due    | do    |
| feud   | food  |
| pure   | poor  |

When you are sure that you can enunciate every long *u* correctly, try Enunciation Exercise 9-B.

### Enunciation Exercise 9-B

1. The student's tutor is due at the Institute Tuesday.
2. Substitute a duplicate suit for the duke.



3. The *deluded lunatic* committed suicide during the *tumult*.
4. Numerous *substitutes* are used by the *superintendent* of the *culinary institute*.

If you wish to be considered a careful speaker, watch your long *u* sounds.

## PRONUNCIATION

The simple words selected for this pronunciation exercise are almost universally mispronounced. If you think that you do not mispronounce any of them, try the following exercise aloud before you look at the phonetic spelling and pronunciation, and then check your pronunciation against that given in parentheses.

### Pronunciation Exercise 9-A

1. **poinsettia** (poin-sět'ĩ-à). Not *poin-setta*. The word has four syllables—*poin-sět'ĩ-à*.

EXAMPLE: *Poinsettias* are widely used at Christmas time.

2. **civilization** (siv'ĩ-lĩ-zā'shŭn or sīv'ĩ-lĩ-zā'shŭn).

EXAMPLE: The history of *civilization* is a fascinating story.

3. **sleek** (slēk). Don't say *slīk*; the word is *slēk*.

EXAMPLE: The horse's *sleek* coat glistened in the sun.

4. **manor** (măn'ěr). This word is pronounced exactly like the word *manner*.

EXAMPLE: He was lord of the *manor*.

5. **chastise** (chās-tīz'). Accent the second syllable—*chās-tīz'*.

EXAMPLE: *Chastise* is a formal word for *punish*.

6. **chastisement** (chās'tīz-měnt). Not *chās-tīz'měnt*.

EXAMPLE: Mental *chastisement* is more severe than physical.

7. **address** (ă-drēs'). Accent the second syllable, whether you refer to a residence or to a speech. All authorities agree that *ă-drēs'* is the preferred pronunciation.

EXAMPLE: We did not know the *address* of the man who *addressed* our meeting.

8. **inherent** (ĩn-hēr'ěnt). Not *ĩn-hěř'ěnt*, but *ĩn-hēr'ěnt*.  
 EXAMPLE: Generosity is an *inherent* characteristic of the Italian people.
9. **licorice** (lĩk'ô-rĩs). Don't say *lĩk'ô-rĩsh*.  
 EXAMPLE: Do you prefer *licorice* candy to caramels?
10. **gratis** (grā'tĩs). *Gratis* means free or without charge. The word is not pronounced *grāt'ĩs*, but *grā'tĩs*.  
 EXAMPLE: Never say "free *gratis*"; *gratis* alone is sufficient.
11. **roof** (rōof). Don't say *rōof*; the word is *rōof*.  
 EXAMPLE: We had dinner at a *roof* garden.
12. **irreparable** (ĩ-rěp'â-râ-b'l). Not *ĩ-rě-pâr'â-b'l*. Accent the second syllable—*ĩ-rěp'â-râ-b'l*.  
 EXAMPLE: The storm did *irreparable* damage.
13. **preventive** (prê-věň'tiv). The word *preventive* is rapidly replacing the longer word *preventative*.  
 EXAMPLE: *Preventive* medicine has advanced rapidly during the past twenty years.
14. **robot** (rô'bôť or rōb'ôť).  
 EXAMPLE: In Karel Capek's play, *R. U. R.* (Rossum's Universal Robots) the robots were artificially manufactured persons who were efficient but without sensibility.
15. **sincerity** (sĩn-sěr'ĩ-tĩ). Don't say *sĩn-sěr'ĩ-tĩ*. Pronounce the *e* like the *e* in *men*.  
 EXAMPLE: His *sincerity* compensated for his tactlessness.
16. **drama** (drâ'mâ or drâm'â). Don't say *drâ'mâ*.  
 EXAMPLE: He is an ardent supporter of the *Drama* League.
17. **inveigle** (ĩn-vě'g'l or ĩn-vâ'g'l). *Inveigle* means to entice, beguile, or cajole.  
 EXAMPLE: We *inveigled* him into going to Europe with us.

18. **faucet** (fô'sêt). Don't say fās'ět. A *facet* is one of the small plane surfaces of a cut gem; a *faucet* is a fixture for drawing liquid from a pipe.

EXAMPLE: A bronze bird makes an attractive handle for a garden *faucet*.

19. **museum** (mû-zē'ŭm). Accent the second syllable—*mû-zē'ŭm*. Don't say *mû'zê-ŭm*.

EXAMPLE: The Field *Museum* is one of the finest museums in the world.

20. **discourse** (dīs-kōrs'). The accent is preferably on the second syllable—*dīs-kōrs'*—whether you use the word as a noun or as a verb.

EXAMPLE: His *discourse* on ethnology was tedious and tiresome.

Again we turn to menu French in Pronunciation Exercise 9-B.

### Pronunciation Exercise 9-B

1. **consommé** (kōn'sô-mā'). The pronunciation here given for this word is the one generally accepted; it is slightly Anglicized. If you prefer the strictly French pronunciation, say *kôn-sô-mā'*. *Consommé* is a concentrated, clear broth.
2. **rôti** (rô'tē'). *Rôti* means *roast*. You recognize it as part of the familiar word *rôtisserie*, pronounced *rô'tē's'rē'*. A *rôtisserie* is a roasting place.
3. **pâté de foie gras** (pā'tā' dē fwā' grā'). Pronounce each word in this phrase separately until you are certain of it, and then say the four words in one smooth phrase. *Pâté* means *paste* or *dough*. *De* means *of*. *Foie* means *liver*. *Gras* means *fat*. Therefore, the literal translation of *pâté de foie gras* is "paste of liver fat," but we use the term to mean goose liver paste.



4. **potage** (pô-tâzh'). A *potage* is a thick soup.
5. **café au lait** (kâ'fâ' ô'lě'). The word *café* means *coffee*, and *lait* means *milk*. *Café au lait*, therefore, is a combination of milk and coffee very similar to what we know as Boston coffee, which consists of equal proportions of hot milk and coffee.
6. **filet mignon** (fě'lě' mē-nyôn'). *Filet* means a strip, as does our English word *fillet*, pronounced *fil'ět*. *Mignon* means *small*; thus *filet mignon* means literally "small strip." In restaurant usage, however, it means a small, tender, boneless steak. *Mignon* is sometimes given the Anglicized pronunciation *mīn'yōn*; therefore you may say *fil'ět mīn'yōn* if you prefer it to the French pronunciation *fě'lě' mē-nyôn'*.
7. **déclassé** (dâ'klä'sä'). The feminine form of the word is spelled *déclassée*; but it is also pronounced *dâ'klä'sä'*. It means degraded from one's social class. Used as a noun, the word means a declassed person.
8. **maître d'hôtel** (mâ'tr' dô'těl'). Literally, this phrase is "master of the hotel." It means the chief steward.

Now let us use all these words in a short story.

### Pronunciation Exercise 9-C

"A *débutante* and her *fiancé* were lunching at the *Café Noir*. She ordered *à la carte* as follows: *Potage de mush-room*; an *entrée* containing *pâté de foie gras*; duck *rôti*; asparagus *sauté*; *café au lait*, and *meringue glacée*—all recommended by the *maître d'hôtel*. The young man prudently chose the *table d'hôte* luncheon, consisting of *hors d'oeuvres*, *consommé*, *filet mignon*, and *caramel mousse*."

In spelling French words, remember that the diacritical marks are quite as important as the individual letters. To omit the marks is actually to misspell the words.

## VOCABULARY DEVELOPMENT

There are many simple words which have more than one meaning. You will recall that *funny*, for example, is used in the sense of *queer* and also in the sense of *amusing*. It is greatly overworked in both meanings, and in Lesson Two we learned many synonyms for it.

Let us now consider another simple word—*quiet*—which has two separate meanings. *Quiet* may mean either absence of motion or absence of noise.

### SOME SYNONYMS FOR *QUIET*

#### *Absence of Motion*

still  
calm  
motionless  
tranquil  
serene  
placid  
inactive

#### *Absence of Noise*

noiseless  
silent  
taciturn  
reticent  
hushed  
uncommunicative  
reserved

As an exercise in substitution, let us consider six sentences containing the word *quiet*:

1. It was a *quiet* night.
2. He is a *quiet* man.
3. The surface of the lake is *quiet*.
4. The room was *quiet*.
5. The dog remained *quiet*.
6. The infuriated man was ominously *quiet*.

1. In the first sentence, seven of the synonyms shown above might be substituted for *quiet*. We might express the idea in any one of the following ways:

It was a *still* night.  
It was a *calm* night.  
It was a *tranquil* night.  
It was a *serene* night.

It was a *noiseless* night.

It was a *silent* night.

It was a *hushed* night.

2. In this sentence, the following synonyms could be substituted for *quiet*: *calm, tranquil, serene, placid, inactive, silent, taciturn, reticent, uncommunicative, reserved*. Notice how these words express exact shades of meaning, in contrast with *quiet*.

3. Try these synonyms for *quiet* in Sentence 3: *still, calm, motionless, tranquil, placid*.

4. In this sentence, these synonyms might be used instead of *quiet*: *still, noiseless, silent, hushed*.

5. Notice the differences in meaning conveyed by the following synonyms: *still, motionless, inactive, silent*.

6. You will find these words much more expressive than *quiet* in the last sentence: *still, calm, motionless, inactive, silent*.

There has perhaps never been a more effective description of quiet, from the standpoint of either absence of motion or absence of noise, than that given in "The Rime of the Ancient Mariner," by Samuel Taylor Coleridge. This poem, considered one of the world's masterpieces, is noted for its perfect meter, rhyme, and melody, and for its unequalled descriptions of the lonely sea. Coleridge describes chiefly by suggestion; that is, he makes such stimulating suggestions that the reader's mind automatically fills in the picture.

"The Ancient Mariner" is a great narrative as well as a great poem. The story opens with a description of a guest hurrying to a wedding. He is stopped by an ancient mariner, who holds him spellbound by the tale that constitutes the remainder of the poem.

One of the superstitions of sailors is that the albatross, largest of sea birds, is an omen of good luck. This poem has to do with an albatross that followed the ship of the ancient mariner. The old sailor killed the bird, amid the lamentations of his mates. Soon after, the ship was becalmed in a dreadful, remote place, and a horrible spell was cast upon its crew.

As you read the following stanzas taken from the poem, notice the rhyme, the alliteration, and the picture words. The poem contains many lines which have become familiar quotations.

The fair breeze blew, the white foam flew,  
The furrow follow'd free.  
We were the first that ever burst  
Into that silent sea.

Down dropt the breeze, the sails dropt down,  
'Twas sad as sad could be;  
And we did speak only to break  
The silence of the sea!

All in a hot and copper sky,  
The bloody sun, at noon,  
Right up above the mast did stand,  
No bigger than the moon.

Day after day, day after day,  
We stuck, nor breath nor motion;  
As idle as a painted ship  
Upon a painted ocean.

Water, water, everywhere,  
And all the boards did shrink;  
Water, water, everywhere,  
Nor any drop to drink.

The very deep did rot: O Christ!  
That ever this should be!  
Yea, slimy things did crawl with legs  
Upon the slimy sea.

About, about, in reel and rout,  
The death-fires danced at night;  
The water, like a witch's oils,  
Burnt green, and blue and white.

\* \* \* \*

O Wedding-Guest! this soul hath been  
Alone on a wide wide sea:  
So lonely 'twas, that God himself  
Scarce seemed there to be.

\* \* \* \*



Farewell, farewell! but this I tell  
To thee, thou Wedding-Guest!  
He prayeth well, who loveth well  
Both man and bird and beast.

He prayeth best, who loveth best  
All things both great and small;  
For the dear God who loveth us,  
He made and loveth all.

If you have never studied "The Ancient Mariner," you will enjoy doing so. Read it aloud if you wish to appreciate the full beauty of the rhyme and rhythm.

### EFFECTIVE EXPRESSION

In Lesson Four we learned that onomatopoeic or imitative words are doubly effective because they both describe and illustrate the ideas for which they stand. This important fact becomes more significant when we attempt to describe sounds, because most words denoting sound are imitative.

You will recognize this at once if you will think of the sounds made by fowls and animals. A cat *mews* or *miaows*; a dog *whines* or *barks* or *growls*; a cow *lows* or *moos*; a hen *cackles*; a horse *whinnies* or *neighs* or *snorts*; a mule *brays*; a lion *roars*; a bird *chirps* or *peeps* or *trills*; a crow *caws*; a frog *croaks*; a dove *coos*. Such imitative words are obvious; they are the words you would instinctively choose in describing the sounds made by the animals and birds mentioned.

Now let us consider what we should say about the pleasant sound of a stream flowing by the door. We might use any of these imitative words: *ripples*, *gurgles*, *murmurs*, *chatters*, *trickles*, *splashes*, *patters*, *babbles*. If we were discussing the sound made by a large, swift-flowing stream, we might say that it *rushes*, *roars*, *bangs*, *pounds*, *plunges*, *swells*, *bellows*, or *thunders*—all imitative words.

Two less familiar words, *swash* and *plash*, are used most effectively by Maurice Thompson in his *By-Ways and Bird Notes*.

Read the following extracts aloud, and see for yourself how very many imitative words they contain.

"Often I awoke in the small hours and heard the raccoons growling and chattering in the brake. At such times the swash of the river had a strangely soothing effect, a lullaby of fairy land.

"Will had a nocturnal habit. He would slip forth, when the moon shone, long after I had gone to sleep, and the twang of his bowstring would startle me from quiet dreams as he let go a shaft at an owl or a night heron. . . .

"The leaping of bass, for instance, splash, splash, at unequal intervals of time and distance, breaking through the supreme quiet of midnight, comes to one's ears with a liquid, bubbling accompaniment, not at all like anything else in the world. . . .

"Frogs are night's buffoons. 'Croak, croak, croak,' and you hear one muttering. . . . Suddenly, 'Chug!' You know how he leaped up, spread out his limbs, turned down his head and struck into the water like a shot. . . .

"Then the screech-owl begins to whine in its tremulous, querulous falsetto, snapping its beak occasionally as if to remind the mice and small birds of its murderous desires. The big horned-owl laughs and hoots far away in gloomy glens. The leaves rustle, the river pours on, and the wind sinks and swells like the breath of a mighty sleeper."

*Growling, chattering, swash, twang, splash, breaking, liquid, bubbling, croak, muttering, chug, whine, querulous, falsetto, snapping, hoots, gloomy, rustle, pours*—all these are unmistakably imitative.

If you were asked to describe the sound made by striking a gong, what imitative words would come to your mind? Perhaps you could describe it best by a combination of imitative sound words and comparisons with other sounds. Lafcadio Hearn, in one of his letters, thus described the sound made by striking a Chinese gong:

"The gong glimmered pale and huge and yellow, like the moon rising over a southern swamp. My friend tapped its ancient face with a muffled drum-stick, and it commenced to sob, like waves upon a low beach. He tapped it again and it moaned

like the wind in a mighty forest of pines. Again, and it commenced to roar, and with each tap the roar grew deeper and deeper, till it seemed like thunder rolling over an abyss in the Cordilleras, or the crashing of Thor's chariot wheels. It was awful, and astonishing as awful. I assure you I did not laugh at it at all. It impressed me as something terrible and mysterious. I vainly sought to understand how that thin, thin disk of trembling metal could produce so frightful a vibration."

*Sob, moaned, roar, crashing*—these are imitative words, but their effectiveness in this quotation is surpassed by the use of similes to describe the sound of the gong.

If you have ever lived on a farm, you will enjoy reading *The Octopus*, by Frank Norris. In his description of ploughing we find a highly effective use of onomatopoeic words, many of them descriptive of sound.

"The ploughs, thirty-five in number, each drawn by its team of ten, stretched in an interminable line, nearly a quarter of a mile in length. . . . A prolonged movement rippled from team to team, disengaging in its passage a multitude of sounds—the click of buckles, the creak of straining leather, the subdued clash of machinery, the cracking of whips, the deep breathing of nearly four hundred horses, the abrupt commands and cries of the drivers, and, last of all, the prolonged, soothing murmur of the thick brown earth turning steadily from the multitude of advancing shears. . . .

"The ploughing, now in full swing, enveloped him [Vanamee] in a vague, slow-moving whirl of things. Underneath him was the jarring, jolting, trembling machine; not a clod was turned, not an obstacle encountered, that he did not receive the swift impression of it through all his body; the very friction of the damp soil, sliding incessantly from the shiny surface of the shears, seemed to reproduce itself in his finger-tips and along the back of his head. He heard the horse hoofs by the myriads crushing down easily, deeply, into the loam, the prolonged clinking of trace-chains, the working of the smooth brown flanks in the harness, the clatter of wooden hames, the champing of bits, the click of iron shoes against pebbles, the brittle stubble of the surface ground crackling and snapping as the furrows turned, the sonorous, steady breaths wrenched from the deep, laboring chests, strap-bound, shining with sweat, and all along the line the

voices of the men talking to the horses. Everywhere there were visions of glossy brown backs, straining, heaving, swollen with muscle; harness streaked with specks of froth, broad cup-shaped hoofs, heavy with brown loam; men's faces red with tan, blue overalls spotted with axle-grease; muscled hands, the knuckles whitened in their grip on the reins, and through it all the ammoniacal smell of the horses, the bitter reek of perspiration of beasts and men, the aroma of warm leather, the scent of dead stubble—and stronger and more penetrating than everything else, the heavy, enervating odor of the upturned, living earth."

The foregoing extract combines three of the types of description we have been studying: sights, smells, and sounds. All the words used are simple and familiar; the style is direct and natural: the result is superlative description. Here is an excellent style for you to set up as your model.

## EXERCISES FOR LESSON NINE

### Exercise 1

Answer the following questions briefly:

1. What parts of speech does an adjective modify?\_\_\_\_\_
2. What parts of speech does an adverb modify?\_\_\_\_\_
3. What are the two positions of the adjective?\_\_\_\_\_
4. What are the two positions of the adverb?\_\_\_\_\_
5. What is the rule of the five senses?\_\_\_\_\_

### Exercise 2

Encircle the adjectives and underscore the adverbs in the following sentences:

1. He seemed very happy when I last saw him.
2. Sumner's *Folkways* is an extremely interesting book.
3. His genial, booming laugh sounded good to our ears.



4. I am weary of his empty promises.
5. It grew rather dark, and the waves became increasingly rough.

### Exercise 3

Name ten words that have the same form whether they are used as adjectives or as adverbs:

- |          |           |
|----------|-----------|
| 1. _____ | 6. _____  |
| 2. _____ | 7. _____  |
| 3. _____ | 8. _____  |
| 4. _____ | 9. _____  |
| 5. _____ | 10. _____ |

### Exercise 4

Indicate after each sentence whether the italicized word is an adjective or an adverb, and tell what it modifies.

1. We rose *early* that morning. \_\_\_\_\_
2. I like dancing *better* than bridge. \_\_\_\_\_
3. Elizabeth said she felt *ill*. \_\_\_\_\_
4. He was *quick* to learn the game. \_\_\_\_\_
5. He saw the child in the road, and stopped *short*. \_\_\_\_\_
6. "Swing *Low*, Sweet Chariot" is a famous negro spiritual. \_\_\_\_\_
7. We had an *early* breakfast and set out for the woods. \_\_\_\_\_
8. The colonel was noted for his ability to shoot *straight*. \_\_\_\_\_
9. The weather was *rather* warm for such strenuous exercise. \_\_\_\_\_
10. The hour was *late*, and we were far from home. \_\_\_\_\_

### Exercise 5

Correct the errors in the following sentences. Some of them are correct as they stand.

1. He looked bad after his operation.
2. She can play almost as good as her teacher.
3. This coffee tastes badly.
4. I don't feel very good today.
5. We walked fast to keep warm.
6. We were real anxious to go.
7. The child behaved badly.

8. Can I have this apple? Sure.
9. It seemed good to see him again.
10. Do you think it is too early to call him?
11. I felt very badly when I heard the news.
12. It is really too bad that Johnnie is so spoiled.
13. He is a real athlete; I sure want you to meet him.
14. Too of us wanted too go real bad, but the others didn't.
15. I wanted my mother very badly.
16. He sings well, but he plays badly.
17. I can't see very good without my glasses.
18. The performance was real good, but there were less people present than usual.
19. Is he really very angry, or is he just pretending to feel badly?
20. The fewer rules you break, the less risk you take.

### **Exercise 6**

Some of the sentences below are correct. Change those that are incorrect.

1. Do you care to go anyplace tonight? No, thank you; I'm sort of tired.
2. We generally go to the lake for the summer.
3. He usually always stopped to chat with me.
4. Bob lost a golf ball and couldn't find it anywheres.
5. I don't like that sort of girl.
6. It almost always rains on Good Friday.
7. Every place in the auditorium was filled.
8. Don't you think this red tie is sorta pretty with my gray suit?
9. He kind of annoys me by effecting an eastern accent.
10. We seldom if ever have pastry for lunch.
11. They are living someplace in Switzerland.
12. I seldom ever see him.
13. He is generally known throughout the East and South.
14. I seldom or ever have enough time to myself.
15. The children generally always take a nap in the afternoon.
16. He is the sort of friend whom you can always rely upon.
17. We decided that any place was better than a mining camp.
18. I don't generally eat peas, but these taste real well.

### Exercise 7

Check the words in the following list which contain the long *u* sound:

|            |            |          |
|------------|------------|----------|
| successful | duplicate  | during   |
| culinary   | illuminate | news     |
| New York   | dew        | duty     |
| institute  | suitable   | nuisance |
| noon       | ridiculous | cupola   |

### Exercise 8

Write brief answers to the following:

1. Give a word to rhyme with *sleek*.\_\_\_\_\_
2. Which syllable of *chastisement* receives the accent?\_\_\_\_\_
3. What is the sound of *au* in *faucet*?\_\_\_\_\_
4. Give a word to rhyme with the final syllable of *licorice*.\_\_\_\_\_
5. What is the accented syllable in *museum*?\_\_\_\_\_
6. How many syllables are there in *poinsettia*?\_\_\_\_\_
7. What is the sound of the *e* in *sincerity*?\_\_\_\_\_
8. Spell the third syllable of *civilization* phonetically.\_\_\_\_\_
9. Which syllable of *address* is accented?\_\_\_\_\_
10. Give the phonetic spelling of *roof*.\_\_\_\_\_
11. What is the sound of *a* in *gratis*?\_\_\_\_\_
12. What is the accented syllable in *irreparable*?\_\_\_\_\_
13. How is *discourse* accented?\_\_\_\_\_
14. What is the preferred sound of *ei* in *inveigle*?\_\_\_\_\_
15. How many syllables are there in *preventive*?\_\_\_\_\_
16. Give a word to rhyme with the accented syllable of *chastise*.\_\_\_\_\_
17. Is *drama* pronounced *dräma*, *drăma*, *drâma*, or *drāma*?\_\_\_\_\_
18. Give a word to rhyme with the first syllable of *manor*.\_\_\_\_\_
19. Give a word to rhyme with the second syllable of *inherent*.\_\_\_\_\_
20. Which syllable of *robot* receives the accent?\_\_\_\_\_

### Exercise 9

Give brief definitions for each of the following words as they are used in America:

1. *filet mignon*\_\_\_\_\_
2. *déclassé*\_\_\_\_\_

3. rôti\_\_\_\_\_
4. potage\_\_\_\_\_
5. pâté de foie gras\_\_\_\_\_
6. maître d'hôtel\_\_\_\_\_
7. consommé\_\_\_\_\_
8. café au lait\_\_\_\_\_

### Exercise 10

Replace every *quiet* in the following story with a suitable synonym. Do not use any synonym more than once.

Charles Curran was a *quiet* man who lived a *quiet* life in a *quiet* corner of Philadelphia. His only servant was a *quiet* Scotch woman of sixty who administered the household duties *quietly* but efficiently. Every Sunday would find Charles sitting *quietly* on the bank of the *quiet* inland lake that he loved so well. He was ostensibly fishing, but in reality he was drinking in the essence of *quiet* distilled from the *quiet* waters and the *quiet* woods. Life was indeed *quiet*.

### Exercise 11

Fill the blank in each of the following sentences with an appropriate sound word:

1. The sea gulls\_\_\_\_\_.
2. The\_\_\_\_\_of steam deafened us.
3. The sick puppy\_\_\_\_\_for its mother.
4. The dog\_\_\_\_\_his tail against the floor.
5. The frightened hens\_\_\_\_\_.
6. We heard the\_\_\_\_\_of the lost sheep.
7. The fire\_\_\_\_\_up the chimney.
8. The\_\_\_\_\_of brass cymbals fell upon our ears.
9. We heard the sound of many feet\_\_\_\_\_in the snow.
10. The\_\_\_\_\_of the saw sounded through the forest.
11. The\_\_\_\_\_of rain on the window was soothing.
12. The fog horn\_\_\_\_\_throughout the night.
13. The\_\_\_\_\_of crisp paper is sometimes audible through the microphone.
14. Her taffeta skirt\_\_\_\_\_as she walked.



15. The clock \_\_\_\_\_ away the seconds and \_\_\_\_\_ the hour.
16. The candle \_\_\_\_\_ and went out.
17. The ice cubes \_\_\_\_\_ in the pitcher.
18. The giant tree fell with a mighty \_\_\_\_\_.
19. We heard the \_\_\_\_\_ of fire sirens in the distance.
20. The silence was broken only by the \_\_\_\_\_ of the hounds.

## ANSWERS TO EXERCISES

### Exercise 1

1. An adjective modifies a noun or a pronoun.
2. An adverb modifies a verb, an adjective, or another adverb.
3. The two positions of the adjective are: (1) preceding the noun;  
(2) following the verb in the predicate.
4. The two positions of the adverb are: (1) following the verb; (2)  
preceding a verb, an adjective, or another adverb.
5. The rule of the five senses is: *Verbs of the five senses are followed by adjectives unless they mean action.*

### Exercise 2

The adjectives are:

1. happy
2. an, interesting
3. His, genial, booming, good,  
our
4. weary, his, empty
5. dark, the, rough

The adverbs are:

1. very, last
2. extremely
3. (none)
4. (none)
5. rather, increasingly

### Exercise 3

All the words in the list on Page 7 may have the same form whether they are used as adjectives or as adverbs.

### Exercise 4

1. *Early* is an adverb modifying the verb *rose*.
2. *Better* is an adverb modifying the verb *like*.
3. *Ill* is an adjective modifying the pronoun *she*.
4. *Quick* is an adjective modifying the pronoun *he*.
5. *Short* is an adverb modifying the verb *stopped*.

6. *Low* is an adverb modifying the verb *swing*.
7. *Early* is an adjective modifying the noun *breakfast*.
8. *Straight* is an adverb modifying the verb *shoot*.
9. *Rather* is an adverb modifying the adjective *warm*.
10. *Late* is an adjective modifying the noun *hour*.

### Exercise 5

1. He looked bad after his operation.
2. She can play almost as well as her teacher.
3. This coffee tastes bad.
4. I don't feel very well today.
5. We walked fast to keep warm.
6. We were very anxious to go.
7. The child behaved badly.
8. May I have this apple? Surely.
9. It seemed good to see him again.
10. Do you think it is too early to call him?
11. I felt very bad when I heard the news.
12. It is really too bad that Johnnie is so spoiled.
13. He is a real athlete; I surely want you to meet him.
14. Two of us wanted to go very much, but the others didn't.
15. I wanted my mother very much.
16. He sings well, but he plays badly.
17. I can't see very well without my glasses.
18. The performance was very good, but there were fewer people present than usual.
19. Is he really very angry, or is he just pretending to feel bad?
20. The fewer rules you break, the less risk you take.

### Exercise 6

1. Do you care to go anywhere tonight? No, thank you; I'm rather tired.
2. We usually go to the lake for the summer.
3. He usually stopped to chat with me.
4. Bob lost a golf ball and couldn't find it anywhere.
5. I don't like that sort of girl.
6. It almost always rains on Good Friday.

7. Every place in the auditorium was filled.
8. Don't you think this red tie is rather pretty with my gray suit?
9. He rather annoys me by affecting an eastern accent.
10. We seldom if ever have pastry for lunch.
11. They are living somewhere in Switzerland.
12. I seldom see him.
13. He is generally known throughout the East and South.
14. I seldom if ever have enough time to myself.
15. The children almost always take a nap in the afternoon.
16. He is the sort of friend whom you can always rely upon.
17. We decided that any place was better than a mining camp.
18. I don't usually eat peas, but these taste very good.

### Exercise 7

The following words contain the long *u* sound: *culinary, New York, institute, duplicate, illuminate, dew, suitable, ridiculous, during, news, duty, nuisance, cupola.*

### Exercise 8

- |           |             |                    |
|-----------|-------------|--------------------|
| 1. peek   | 8. lǐ or lī | 14. ē              |
| 2. first  | 9. second   | 15. three          |
| 3. aw     | 10. rōof    | 16. eyes           |
| 4. miss   | 11. ā       | 17. drāma or drāma |
| 5. second | 12. second  | 18. pan            |
| 6. four   | 13. second  | 19. here           |
| 7. ě      | syllable    | 20. first          |

### Exercise 9

1. filet mignon: a small, tender, boneless steak
2. déclassé: declassified
3. rôti: roast
4. potage: a thick soup
5. pâté de foie gras: goose liver paste
6. maître d'hôtel: chief steward
7. consommé: a concentrated, clear broth
8. café au lait: a combination of milk and coffee

**Exercise 10**

Charles Curran was a *reserved* man who lived a *tranquil* life in a *placid* corner of Philadelphia. His only servant was an *uncommunicative* Scotch woman of sixty who administered the household duties *silently* but efficiently. Every Sunday would find Charles sitting *peacefully* on the bank of the *calm* inland lake that he loved so well. He was ostensibly fishing, but in reality he was drinking in the essence of *solitude* distilled from the *still* waters and *motionless* woods. Life was indeed *serene*.

**Exercise 11**

- |             |              |               |
|-------------|--------------|---------------|
| 1. screamed | 8. clash     | 15. ticked,   |
| 2. hiss     | 9. crunching | struck        |
| 3. whined   | 10. hum      | 16. sputtered |
| 4. thumped  | 11. patter   | 17. tinkled   |
| 5. cackled  | 12. moaned   | 18. crash     |
| 6. bleating | 13. crackle  | 19. shriek    |
| 7. roared   | 14. swished  | 20. baying    |













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